DOCUMENT RESUME

ED 403 611 CS 509 409

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TITLE Introduction to Media Literacy Education and Media Literacy Education Bibliography.
INSTITUTION Media Action Council of Indiana, Indianapolis.
PUB DATE Aug 96
NOTE 23p.
PUB TYPE Reference Materials - Bibliographies (131) -- Viewpoints (Opinion/Position Papers, Essays, etc.) (120)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Annotated Bibliographies; *Critical Viewing; Curriculum Development; Educational Objectives; Elementary Secondary Education; *Mass Media Effects; Mass Media Role; *Mass Media Use
IDENTIFIERS *Media Literacy

ABSTRACT

Noting that media literacy education is mandated in almost every developed country in the world except the United States, this paper introduces the concept of media literacy education and presents a 32-item annotated bibliography on media literacy education. The paper defines media literacy as the ability to access, decode, analyze, evaluate, and produce communication in a variety of forms. The paper notes that some of the issues addressed by media literacy education are who produces media, how form relates to content, techniques used to deliver the media's message, the codes and conventions used to cue people in to how to respond, and to what extent people can accept media as harmless entertainment and when they must begin to question it as propaganda. The bibliography in the paper presents annotations of books published between 1985 and 1996 and is divided into sections on introductory reading, content reading for media literacy educators, and curriculum builders. A list of 7 additional resources and an appendix describing the Media Action Council's website are attached. (RS)

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

INTRODUCTION TO MEDIA LITERACY EDUCATION

AND

MEDIA LITERACY EDUCATION BIBLIOGRAPHY

Julia Robinson

Media Action Council of Indiana

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INTRODUCTION TO MEDIA LITERACY EDUCATION

Media literacy is the ability to access, decode, analyze, evaluate and produce communication in a variety of forms. Media literacy education is mandated in almost every developed country in the world except the U.S. American- made media is very popular in other countries, but is strange to those cultures. On the other hand, Americans must distance themselves from the media, which reflects our values and is familiar to us, in order to analyze it. In order to be responsible citizens we need to be literate consumers and producers of media.

We learn about the world outside of our home and neighborhood primarily from the media. But the media doesn't give us reality just as it exists. Media interprets reality, selects from it, and then redelivers it to us in altered forms.

Mass media delivers messages, not just the obvious ones (buy this shampoo; the president made a speech) but also more subtle ones (girls with bouncy hair get dates; the president is an authority to be respected). Each medium does this in different ways, and no medium is free of bias or point of view. It can't be, because making media involves selecting from reality the part that will be shown or told.

Each medium carries its messages differently according to its particular capabilities. Radio reaches a lot of people at once; newsletters reach a small targeted audience. Television transmits images in a powerful way; CD's carry audio in a powerful way.

Because commercial media depends mostly on advertising and can't afford to produce their products without that support, economic and political contexts influence the media. Even public television and radio need the support of Congress, sympathetic corporations, and its viewers.

Television is the primary source of news and information for most Americans. The average child has spent over 5,000 hours in front of a TV set before he or she reaches school age. By that time, the highly emotional and symbolic language of television is familiar. Viewers may not, however, learn to make sense of this hodge-podge of images and information. Media literacy education teaches ways to analyze the carefully constructed codes and conventions of media and how it affects one's understanding of his or her world.

Textbooks and non-fiction books, like weekly television programs, seem to be simple and obvious reflections of reality. But if they are read critically they may also be understood as complex, technical constructions or "re-presentations" of reality, not reality itself.

There is nothing inherently evil about modern media. The challenge is to learn to access, organize and evaluate USEFUL information from a variety of print and electronic resources and to produce responsible media in turn. Critical thinking and good research skills are essential.

Some of the issues addressed by media literacy education are:

1. Who produces media?
2. For what audiences and to what ends is media created?
3. How does the form relate to content?

4. What is the intended message?
5. How do we decode it to arrive at the underlying truths and untruths?
6. What techniques are used to deliver the message?
7. What codes and conventions does media use to cue us in to how to respond?
8. To what extent can we accept media as harmless entertainment and when must we begin to question it as propaganda?

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Media Literacy Education Bibliography

by Julia Robinson

- Introduction
- Introductory Reading
- Content Reading for Media Literacy Educators
- Curriculum Builders
- Additional Materials

Introduction

It is common knowledge among many educators around the world today that media, especially television and video games, are the primary educators of children. Our students spend more time in front of a television or a video screen than they do in school, and the lessons learned from that screen make up most students' (and most adults') perception of life. The alternative curriculum which this media teaches does not usually complement the curriculum teachers try desperately to teach. However, this alternative curriculum reflects the real world of our students and is what they remember and incorporate into their lives.

Jane Healy reports that brain research shows that children who are growing up in this mediated world have brains that actually look different, supporting the common teacher lounge conversation, "Students just aren't the same anymore." If we are to do our jobs well, it is important that we begin to address this subject of media literacy education seriously, not just in certain teacher colleges or certain local school districts, but nationally.

Restructuring efforts and new approaches such as whole language, thematic/modular instruction, inquiry or resource-based teaching, are only part of the solution. Incorporating technology and information literacy skills into the curriculum can strengthen technical skills. But how do we teach students to critically question their mediated world, to be selective about the misconceptions, stereotypes, and propaganda which are mixed together with edited versions of the truth, so that they can become informed citizens capable of carrying on a democratic society?

The annotated bibliography which follows is by no means exhaustive. Additional information in card catalogs and automated databases can be found under such terms as media studies, media education, media criticism, media knowledge, cultural literacy, popular culture, social constructivism, communication studies, cultural studies, and visual literacy.

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Introductory Reading

Healy, Jane M.

Endangered Minds: Why Children Don't Think and What We Can Do About It.
Simon and Schuster, New York, c1990.
382 pp.
ISBN 0-671-74920-X.
Curious about the way students intake and process information, Healy began to research how the human brain works and whether today's students are indeed "a different breed". Her premise is that the present culture, inundated with television and video games but absent of nurturing, parental guidance or interaction with nature, the arts and literature, actually affects brain development and negatively affects communication and critical thinking skills. Healy cites several prominent brain researchers in describing the way the brain grows or doesn't grow based on stimulation or deprivation, exposure to drugs and toxins, and educational practices. Companionship and sensory interaction with the environment are key factors influencing brain growth; both are noticeably absent in a media-rich environment. Children growing up in a noisy, over-scheduled, fast-paced world lack the time to analyze, ponder, and play. Social and language skills suffer as much from busy, tired or poor parenting as from the influence of too much media. The inability of traditional schooling to deal with the uniqueness of individual brains is compounded by pre-school environments which do not develop language skills or the ability to pay attention and reason. The most convincing argument for less television viewing for children is based on brain research that shows that reading and watching TV make different demands on the brain and thus produce different types of brain growth and "traffic" between the brain hemispheres. Notes and index.

Hefzallah, Ibrahim M.
Critical Viewing of Television: A Book for Parents and Teachers.
University Press of America, Lanham, Maryland, c1987.
205 pp.
ISBN 0-8191-6108-X.
Hefzallah speaks in non-technical language to a target audience of parents and teachers about the emotional appeal of television, the technical side of production, and the influence television has on individual viewers and the culture at large. Citing the personal relationship the viewer has with television personalities, and how that affects one's understanding of his world, he calls for a need to address television as a variant form of literature in schools. He discusses the language of television, the power of the message, and the business of attracting viewers for the commercial purpose of advertising which underlies all programming decisions. This readable text introduces the need for media literacy education without being alarmist or overly technical. Section III and the appendices contain critical viewing exercises for both children and adults, activism advice, a curriculum materials review, and a list of media literacy organizations and associations. Bibliographies and index.

McKibben, Bill.
The Age of Missing Information.
Random House, New York, c1992.
261 pp.
ISBN 0-394-57601-2.
As a non-scientific experiment, McKibben collected 2000 hours of videotape from cable television and watched it. He then compared that experience to a 24-hour day spent on a mountaintop by a small pond where he hiked, swam, ate, slept, and enjoyed nature. After analyzing the information he received from each experience, he concluded that, although we believe that we are living in an information explosion, we are actually lacking much of the information we need to live in our environment and participate in our society. Nostalgic in tone, and contradictory to the belief that media is not all bad but just needs to be deconstructed or chosen wisely, McKibben's work is nevertheless thought-provoking. Choosing not to discuss the economics or the societal effects of television, he focuses on the content, or lack thereof, and

the resulting ignorance of its viewers. He argues that subtle and vital information from other sources including nature are drowned out by the constant barrage of television mis-information or entertainment masking as information. Rather than a global village of variant information to compare and learn from, the television menu is common and trivial. He argues that there's nothing to deconstruct on TV, but having been taught to not take it seriously, we also don't take seriously messages we could be deconstructing from our natural world and our real communities. Index.

Philips, Phil.
Saturday Morning Mind Control.
Thomas Nelson Publishers, Nashville, Tennessee, c1991.
198 pp. ISBN 0-8407-9581-5.
Taking a strong protectionist stance, this author supports the notion that children learn do learn from television, and what they learn is dangerous to them and to a moral, ethical and democratic society. Woven among well-researched statistics and Philips' fundamentalist religious concerns is a fable about a baby who concludes that the television must be a family member because it is always there and always talking and people pay attention to it. This baby also concludes that what the television has to say is more important than what he has to say because it doesn't answer his questions. As the baby grows, he learns violence, sexuality, drugs, religion, consumerism, materialism and an unreal picture of the world. Those lessons are reinforced by toys, comics, books, video games, and movies which further convince the child that television and what it has to teach is real. Directed towards parents, each chapter concludes with a section, "So what's a parent to do?" which include media literacy education activities and ideas such as keeping a family viewing log and talking about television programming with children as they are watching it. Appendixes offer addresses for complaints or support, signs and symbols of the occult, and a glossary of occult terms. In spite of the alarmist approach, this book includes useful factual information to support the idea that television has a direct influence on family life and child development. Bibliography.

Schrag, Robert L.
Taming the Wild Tube: A Family's Guide to Television and Video.
University of North Carolina Press, Chapel Hill, c1990.
165 pp.
ISBN 0-8078-4272-9.
This book is not about analysis or production, but is designed to get the layman to think about the effect television watching has on the consumer. Thoroughly but gently, Schrag underlines the concept of television as a business, not an entertainment medium. He goes into detail about the sociological effect television has on individuals, families and our society and offers practical advice ranging from how to choose appropriate programs to how to buy a VCR or choose a cable company or children's video. The onus here is laid on parents to think hard about the family's television viewing habits and their participation in the related industries of program-related merchandise and videos. In a chatty manner, the reader is given facts, statistics and observations about the industry and then presented with critical questions and activities to provoke further thought. Basically anti-TV, Schrag says, "The most important thing you can teach your children about television is that there are lots of things in the world that are more fun than watching it". He also acknowledges that television is here to stay and we must teach ourselves and our children to use it wisely. Index.

Wurman, Richard Saul.
Information Anxiety: What To Do When Information Doesn't Tell You What You Need To Know.

Bantam Books, New York, c1989.
358 pp.

ISBN 0-553-34856-6.
Wurman's no-nonsense to-the-point style of writing is complicated by the side notes on every page, quotes from other books and famous people. The non-linear format of the book slows the reader down and creates a form of information anxiety in itself. Nevertheless, this book addresses the glut of information created by technology and media from so many angles that it is a must-read among media literacy educators. The table of contents is unique and works as an annotated synopsis of the contents. Wurman addresses the information explosion vs. understanding of that information and reminds the reader that knowing how to access information and select only information which is meaningful to one's life is the key to managing information. He points out that although computers have made information more accessible, human conversation is still superior to computer databases and humans are even more necessary to make information more understandable. The chapter on education attacks rote memorization and the 3 R's and suggests instead that education include a "seeing, hearing and expressing" curriculum which would facilitate "moments of learning" by exposure to diverse topics from which students could choose dependent on their interest and ability. He reminds the reader that all learning is relative to previous experience and learning; we learn by making connections between what we already know and the new information. Wurman concludes with a prescription for relieving "information anxiety" and a prediction of how the need for information processing will change society in the future. Extensive bibliography and index.

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Content Reading for Media Literacy Educators

Alvarado, Manuel and Oliver Boyd-Barrett, eds.
Media Education: An Introduction.
British Film Institute, London, England, c1992.
450 pp.
ISBN 0-85170-295-3.
American media literacy educators draw heavily from the examples provided by English, Australian, and Canadian forerunners. In this scholarly collection Alvarado and Boyd-Barrett assemble a wide variety of writings covering the history and pedagogy which make up the framework for current media education in England. Written at a college level, this is a background reader of mostly hard-to-access and sometimes difficult to read articles offering theories validating varying approaches to understanding and teaching media literacy. While part I offers theory, parts III and IV cover practice including in-service for teachers self-evaluation. It is the editors' belief that curriculum must build on the past. Practices and traditions of both college and K-12 programs are included. The model of 6 key aspects of media education offered by Cary Bazalgette in part II is similar yet different from the 7 key concepts used by Canadian educators, which offers American educators another approach to structuring curriculum. It is significant to note that media literacy has traditionally been a separate course of study in England, and only the last two essays cover cross-curricular practice. Index.

Bagdikian, Ben H.
The Media Monopoly. (4th ed.)
Beacon Press, Boston, Massachusetts, c1992.
288 pp.
ISBN 0-8070-6157-3.
With the intensity of a good spy novel, this expose of corporate monopolies of media is unsettling in its

revelations. First written in 1983, when it was considered alarmist, this edition's impact is in its preface which outlines the astounding rate at which monopolies overtook the media industry in the next nine years. With the narrowing of the number of monopolies came the incorporation of many forms of media into one company, ownership by foreign corporations, the meshing of media industries with other corporations, and the increasing control of media industries over politicians, government, and public policy. Having only a few companies own all the cable networks and television programming syndication rights leads to sameness in programming and the masses targeted and represented in the programming are predominantly upper-middle class white men. Economic competitiveness calls for low-cost entertainment featuring sex and violence, even in children's programming. As deregulation becomes more and more indiscriminate, accurate reporting is rare and popular culture is shaped at the will of media giants. Bagdikian gives several detailed examples of self-serving censorship and successful lobbying and discusses the effect of mass advertising on choice, content, placement, and presentation of anything else in the media. Notes and index.

Bianculli, David.
Teleliteracy: Taking Television Seriously.
Continuum, New York, c1992.
315 pp.
ISBN 0-8264-0535-5.
Bianculli defines teleliteracy as demonstration of fluency in the language and content of TV and begins his book with a teleliteracy pre-test. The point he makes, that teleliteracy is an important skill and television has a lot of positive entertainment and information to offer viewers, is supported by quotes from writers, directors, producers, actors, and users of television. But Bianculli is not recommending all TV; he is clearly asking viewers to support good TV and parents to screen what their children watch and discuss it with them. He likens television to literature and spends the first half of the book touting its pleasures and positive contributions to society and to other industries. Among the positives he cites the fact that almost all homes have at least one television; it is the great equalizer. But he also reminds the reader that the potential for abuse is great, and admits that unsupervised viewing by children can give permission for rule-breaking or anti-social behavior. While viewing documentaries or news as it happens gives great visuals about important events, he also stresses that watching is seldom a substitute for reading and that viewers must be well-informed from many sources in order to get the most out of television. His belief that children take television seriously and prefer good shows over bad may be true, but he doesn't take into account the large number of households which don't monitor viewing by children or where children must watch whatever the adults are watching. This book is a must-read for its provocative review of our most influential medium. Bibliography and indexes.

Douglas, Susan J.
Where the Girls Are: Growing Up Female With the Mass Media.
Times Books/Random House, New York, c1995.
348 pp.
ISBN 0-8129-2530-0.
Beginning with the 1950's, Douglas takes the reader on a personal tour, decade by decade, of the interrelationship between women, the feminist movement, and mass media, especially television and film. This is as much a humorous biography of young girl turned feminist turned media educator as it is a historic study, well-documented and well-researched, of postwar pop culture. Through example after example, the author points out the mixed messages women have been receiving and the resulting schizophrenia of women who say they're not feminist but are in favor of equal pay for equal work, reproductive freedom, equal access to education, professions, and financial security, expanded child-care facilities and hours, and an end to violence against women, among other things. While women's rights has

provided young girls with role models who are not just housewives and mothers, the culture has also become more violent and television offers unrealistic images of women, both in commercials and regular programming. Working mothers struggle to be supermoms in the 90's just as they did in the 50's, while Madonna and Hillary Clinton and anorexic teenage models offer varying versions of the "perfect woman". Ambivalence, contradiction, and compromise, supported by media images, are still the lot of women, feminist or not. Readers who are female baby-boomers will vacillate between laughter and outrage as the author brings up one recollection or another which have been common experiences, but serious media educators and historians can find plenty of serious culture-forming discussion as well. The appendix includes addresses for activists. Bibliography and index.

Ellmore, R. Terry.
NTC's Mass Media Dictionary.
National Textbook Company, Lincolnwood, Illinois, c1991.
668 pp.
ISBN 0-8442-3185-1.
The more than 20,000 entries included in this dictionary is an attempt to demystify the ever-changing jargon associated with the media industry. Older terms which are seldom used are included along with the latest coined words such as couch potato, downlink, zapping, and various acronyms associated with the media business. Entries are short but See alsos and italicized words in the definition lead to other entries for fuller explanation. Media literacy, media education and other education terms found in media literacy texts such as paradigm and pedagogy are omitted, and the definition of code does not include the use of verbal, visual or aural signs to convey meaning. Intended for anyone who has any interaction with or interest in the media, including industry professionals, teachers, students, entries were collected from individuals, companies, and government documents regulating the media. This would be a good resource to have on hand when at a conference with industry professionals and communications professors.

Kinder, Marsha.
Playing With Power in Movies, Television, and Video Games: From Muppet Babies to Teenage Mutant Ninja Turtles.
University of California Press, Berkeley, California, c1991.
266 pp.
ISBN 0-520-07570-6.
This scholarly work addresses the positioning of children as interactive consumers by children's television, film and video games. The author, who researched the behavior of her own son and other children, believes that children's emotional and cognitive growth are directly influenced by media and that their ability to read, understand, and generate print narratives are closely related to their ability to read, understand, and generate media narratives. Intertextuality is the existence of any form of media as part of a larger cultural context. It must, then, be read in relationship to the diversity and ideological assumptions of other texts. Children, as consumer subjects of media, learn at a very early age to assimilate and accommodate whatever media or new technology offers; it is an accepted part of their world. So, too, are the familiar characters and narrative of television and video, which they can choose to interact with or not by the click of a remote control. By "buying into" the mediated world and interacting with it, young viewers feel empowered. This interaction extends to toys, games, movies, music and other products associated with children's programming, many of which are gender-specific and stimulate imitative imagination while inhibiting creative imagination. The discussion of marketing strategy for Nintendo and the multinational mergers of entertainment conglomerates are particularly interesting. Bibliography and index.

Kubey, Robert and Mihaly Csikszentmihalyi.

Television and the Quality of Life: How Viewing Shapes Everyday Experience.
Lawrence Erlbaum Associates, Hillsdale, New Jersey, c1990.
287 pp.
ISBN 0-8058-0708-X.
This book is the result of ten years of carefully-conducted research about the effects of television viewing on individuals within the context of the culture they live in. Rather than get into a debate over whether television is good or bad, the authors chose to study how people fit television viewing into their normal routines and how it affects the way they feel about their lives. This study of the psychology and sociology of television is scholarly but easy reading and points out disturbing evidence that heavy television viewing affects family life negatively and produces a social order and awareness with economic arrangements that are both reflective of and reflected by the medium itself. The authors point out that eliminating television altogether would not necessarily improve society at this point because societal patterns are so closely enmeshed in television viewing. Instead they suggest reduced viewing and the development of critical thinking and analysis skills to help people make meaning of the information glut offered by television and live more harmonious and complex lives. Extensive bibliography and indexes.

Lutz, William.
Doublespeak: From "Revenue Enhancement" to Terminal Living, How Government, Business, Advertisers, and Others Use Language to Deceive You.
Harper and Row, New York, New York, c1989.
290 pp.
ISBN 0-06-016134-5.
Culled from the Quarterly Review of Doublespeak, which is published by the National Council of Teachers of English and edited by the author, this book includes more examples than any teacher would ever need to get across the concept of how choice of language manipulates the reader or listener to agree with the speaker or writer. Confusing the issue, misusing words or phrases, Lutz identifies four types of doublespeak: euphemisms, jargon, bureaucratese, and inflated language and gives examples of how people in power purposely mislead , distort reality and corrupt the thought processes of the average American. From fake food to fake polls to advertising claims, Lutz tears apart the propagandized messages that we receive daily from the media. The fact that no one claims responsibility for doublespeak is a call for all citizens to become media literate. Indexes.

Masterman, Len.
Teaching the Media.
Routledge, London, England, c1985.
348 pp.
ISBN 0-415-03974-6.
This thorough coverage of media literacy education tenets and practices from a British point of view is required reading for any serious media literacy educator in any country. In readable and well-documented text, Masterman uses an inquiry discourse to discuss the history of media literacy education, its purpose, and past weaknesses in teaching practice. He offers suggested resources and practical teaching advice and discusses current theories and practices in detail. A lengthy chapter on who owns and controls the media is followed by analysis of the rhetoric of media--how the language, images, and sound demands our attention and ultimately forms an information database from which we construct an understanding of our world. A chapter on ideology discusses the anti-propaganda role of media education and is followed by an examination of the relationship between the audience and the media. He urges that media education be expanded into the teaching of all subject areas and be thought of as a lifelong process engaged in by families, agencies and institutions and media personnel outside the school. Several teaching strategies are offered throughout the book. Extensive annotated bibliography and index.

Postman, Neil and Steve Powers.
How To Watch TV News.
Penguin Books, New York, c1992.
178 pp.
ISBN 0-14-013231-7.
This is the latest in a long string of Postman books analyzing the affect of the media on our society. Postman fills this book with all the alarming statistics: children in America watch an average of 25 hours of TV per week, 5000 hours before 1st grade, and 19,000 hours by the time they have graduated from high school. These children and young adults are exposed to continuous violence, not only from cartoons and regular programming, but from the news and psuedo-news magazine shows. These shows picture our society as dangerous and out-of-control, but, more importantly, Postman and Powers point out, fill our days with information that is poorly researched, quickly and lightly presented by actors and actresses rather than journalists and heavily edited to make us keep watching until the commercials come on. We assign no weight to this information, it has little to do with our lives, and we don't know what to do with it. The authors offer several remedies: extensive reading, formation of strong beliefs against which to weigh the information, and a healthy skepticism which reminds one that even the news is entertainment and commercials are made to sell products. They also urge viewers to acquaint themselves with the politics and economics of television, reduce total hours of TV viewing, and push for media literacy education in the schools. Bibliography and index.

Turner, Graeme.
Film as Social Practice.
Routledge, London, England, c1988.
187 pp.
ISBN 0-415-00734-8.
Turner's approach to film studies is to study its relationship to popular culture. The current consumer market as well as historical contexts are examined, as film is presented as a form of storytelling which both reflects and creates the dominant beliefs and values of its culture. The power of film to present a culture and its ideology to the rest of the world addresses propagandism through film but doesn't address how film can also present negative or incorrect images of a culture's ideology. Chapters on film language, narrative, and audience discuss codes and conventions used to convey a message to an audience and the role of the audience in interpreting that message. Each chapter offers suggestions for further reading and study. The final chapter uses sample "readings" or analyses of Butch Cassiday and the Sundance Kid and Desperately Seeking Susan to illustrate applications of film studies theory as presented by Turner. He points out that film-watching is not a passive pastime nor is a film's meaning static but rather a social experience involving each person's relationship to his or her culture. Serious students of media literacy will recognize several of the major concepts in Turner's work. Bibliography and index.

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Curriculum Bulders

Burton, Philip Ward and Scott C. Purvis.
Which Ad Pulled Best?: 50 Case Histories on How to Write and Design Ads That Work.
NTC Publishing Group, Lincolnwood, Illinois, c1993.
142 pp.

ISBN 0-8442-3514-8.
The secrets of what makes an good magazine advertisement are well-illustrated in this textbook/workbook. The instructor's manual provides critical analyses and answers to the question, "Which ad of the 50 example sets was rated higher by Gallup and Robinson or Readex, the two research corporations that tested and contributed the ads?" Examples are black and white and only 3"x4", which eliminates the possibility for analyzing the contribution of color or fine details. Indexes point out the problems and/or principles illustrated by each set and lead students to examples of particular elements of advertising technique. Research methodology and principals are explained in detail. The examples point to six techniques for creating good ad copy, which are discussed and then reinforced by interviews with experts. This book provides a simple and effective way to teach secondary school and college students how print advertising choices are made and could be supplemented by analysis of full-color advertising found in magazines read by the students. Comparison of magazine advertising and other advertising would be another way to extend what is offered in this text. Index.

Considine, David M., Gail E. Haley, and Lyn Ellen Lacy.
Imagine That: Developing Critical Thinking and Critical Viewing Through Children's Literature.
Libraries Unlimited, Englewood, Colorado, c1994.
207 pp.
ISBN 1-56308-145-8.
Though the subtitle is misleading, this book is clearly for media literacy educators. It is a wordy yet readable blend of media literacy tenets, visual literacy pedagogy, and instruction techniques. Its strongest value is as a survey of picture books, focusing on illustrators and the techniques they use to convey message. Not a comprehensive survey, it relies heavily on the work of Gail Haley. Media literacy concepts such as point of view, stereotype, and viewer/reader as interpreter, as well as common camera/illustration techniques such as tilt, pan, establishing shot, and close-up are addressed, as are unusual treatments such as wordless books, non-linear stories, and pop-ups. An educator with a background in media literacy education could gather some ideas on incorporating picture books into a curriculum which more commonly includes newspapers, magazines, film, radio and television. However, one looking for how-to ideas for teaching critical thinking skills using picture books, especially to primary grades, will have to look further. Extensive bibliographies and index.

Considine, David M. and Gail E. Haley.
Visual Messages: Integrating Imagery Into Instruction.
Libraries Unlimited, Englewood, Colorado, c1992.
269 pp.
ISBN 0-87287-912-7.
A guide for media literacy educators in the United States, this book interweaves constructs of media literacy education, media study statistics, and suggestions for curriculum labeled with suggested skill levels. The authors make a valid case for the need for media literacy education and establish links to other American education priorities. However, the seven key concepts used by Canadian educators and the standard accepted definition of media literacy developed at the Trent Think Tank in 1989 are omitted. Only 30 pages is devoted to news analysis in newspapers and magazines; the primary focus is on analysis of television and film. Decoding of advertising is covered lightly and production is not included. Analysis ideas include some integration of different media forms. Few curriculum ideas are designed for primary grades and some examples are dated, but ideas presented throughout can be used as springboards for curriculum development at all grade levels. Resource lists are dated but helpful to the novice. This is a rich resource which can be combined with other curriculum guides to develop a total curriculum package. Extensive bibliographies and index.

Costanzo, William V.
Reading the movies: twelve great films on video and how to teach them.
National Council of Teachers of English, Urbana, Illinois, c1992.
201 pp.
ISBN 0-8141-3910-8.
Writing to an audience of secondary and college level English teachers, Costanzo parallels the analysis of film to that of print. He includes filmmaking tools and production techniques, but the book is really about how to analyze film by its artistry, language, characterization, plot, audience involvement, and relationship to other films or the print version of the story. The first half of the book offers well-documented background reading covering theories and research about film studies; the last half offers analysis lessons for 12 films, an appendix of more film titles, and four film projects which are not specific to any one film. Film lessons offer background reading, questions for reflection and discussion, and topics for further study. Costanzo suggests introducing each film with background information and historical connotation and following a viewing of the film with discussion. Other variations include stopping the film for discussion during viewing, showing clips after the initial screening to promote discussion, comparing the script to the film, and analyzing the technical features. Students may also write, perform, or produce in reaction to the showing. Chapter 6 offers samples of 16 varying courses offered at various colleges and discusses copyright and censorship issues. For educators who wish to use film in English classes, this work is indispensable. Bibliography.

Jawitz, William.
Understanding Mass Media.
5th edition.
National Textbook Company, Lincolnwood, Illinois, c1996.
512 pp.
LC 94-688800.
This new edition of a standard communications textbook offers a close look at each medium separately as well as the economics of media and advertising. Chapters focus on books, comics and animation, film, music and recordings, newspapers, magazines, radio, television and news. As textbooks go, it is better than most, with plenty of suggested projects called Media Labs or Practice and journal writing called Reflections. The author offers resources for further reading at the end of each chapter in the student edition and an extensive resource list in the teacher 's resource book. Teachers and students are urged to build media archives of both analysis and production activities in the process of becoming media literate. Information about careers in media fields also make up a large part of the readings. The glossary includes little-known terms such as zine and L.O.P. (least objectionable program). The format lends itself to the traditional read a chapter, do the activities and take a test pattern rather than an interdisciplinary examination of how different mediums construct reality and sell audiences to the sponsors or producers. A strong plus is Jawitz's focus on portfolio building and collaborative learning. Index and bibliographies.

Jensen, Carl.
Censored: The News That Didn't Make the News--And Why.
Shelburn Press, Chapel Hill, North Carolina, c1993.
ISBN 1-882680-00-6.
This is actually one volume of a series published annually by Project Censored, which researches and reports on news media censorship. The project also produces a monthly newsletter highlighting censored news and supporting anti-censorship. In the opening chapters, background information on censorship in the United States is given, then 25 news stories which never reached the mainstream press or the general public are summarized and commented on. Just as with television news, censorship is often a matter of the selection of sensation over content, as is pointed out in chapter 4 about "junk food news stories".

Project Censored has also coined the phrase "Censored Deja-Vu" covered in chapter 5 for news stories that keep recurring in spite of censorship. Appendixes give the full text of stories synopsized in chapter 3, an extensive resource guide, and a chronology of censorship dating from 605 B.C. Discussion of some of the stories presented in this text is an excellent introduction to analysis assignments of current news. Index.

Kyker, Keith and Christopher Curchy.
Television Production for Elementary Schools.
Libraries Unlimited, Englewood, Colorado, c1994.
Kyker and Curchy's approach to teaching media literacy is through production, and they offer a step-by-step guide to that process through this teacher handbook. The companion package for grades 7-12 is titled Television Production: A Classroom Approach and includes instructor and student editions and a videotape. This elementary level version begins with basic familiarization with equipment and suggestions for selection and segues with a short chapter on using video to teach media skills into successful production skills. Easy-to-follow suggestions are made for uses of student-produced video, including a student-produced news program. Nine usable lesson plans lead toward production of a news show and come complete with worksheets for those worried about written accountability when teaching a non-traditional curriculum. Teachers wanting to teach analysis or production of other genres will need to supplement these lessons. The book concludes with eight lessons on media careers and three "object lessons" which resemble science experiments, an interesting twist in a media production handbook. A six-page glossary and index are useful inclusions. This is a "must have" for teachers wanting to get their feet wet with video production but not sure where to start. Index.

Lloyd-Kolkin, Donna and Kathleen R. Tyner.
Media & You: An Elementary Media Literacy Curriculum.
Educational Technology Publications, Englewood Cliffs, New Jersey, c1991.
170 pp.
ISBN 0-87778-226-1.
This is a teacher's guide to five teachable units: What Are Mass Media?, Production Values, Entertainment, Advertising, and Information. Each includes background information, an overview with objectives, and five or six activities with reproducible masters. Activities are geared towards upper elementary; masters are for worksheets resembling "busy work" in most cases. For a novice teacher of media literacy, this is an easy-to-follow package. To the more experienced teacher of media literacy, two worksheets offer easily-reproduced manipulatives: an animation flipbook and a photo which can be cropped or framed to illustrate one method of editing the whole truth of a story. The explanation of persuasive appeals and related activities in the advertising unit are also particularly useful. By itself, this book is not enough to mold an entire elementary curriculum, but it does contain some starter ideas in a format that is familiar to teachers. A glossary of media literacy terms, a list of resource organizations, and a quick reference guide to media copyright laws are helpful extras. Bibliographies and inde

Marquis, M. Ann and Joan E. Fischer.
Pragmatic Language Lessons: A Collaborative Curriculum Using Media.
Communication Skill Builders, Tucson, Arizona, c1988.
338 pp.
ISBN 0-88450-237-6.
Intended as a tool for teaching communication skills to middle and high school students who have reading or language problems, this curriculum package includes lessons on both producing and analyzing video products. An extensive introduction presents the lessons as pragmatic language therapy, but they are also useful as language development tools with primary age students without communication problems.

Sections include Through the Eye of the Camera, Commercials, Movies and TV, News and Academics, which includes lessons that are related to specific areas of study such as English or history. Only Through The Eye of the Camera includes actual media literacy education; all other lessons focus on language development using media. Each of the 125 short lessons includes objectives, teacher notes, materials needed, a goal to write on the blackboard for students and drop-in visitors, an opening statement and a closing statement to direct and sum up learning, vocabulary, and instructions for teaching the lesson. Worksheets are reproducible. An accompanying videotape includes clips from television commercials and news shows. Sample letters to parents, a vocabulary assessment, a proposal for requesting videotaping equipment, and video copyright guidelines are helpful extras. Bibliography.

Media Literacy: Intermediate and Senior Divisions, 1989.
Ministry of Education, Ontario, Canada, c1989.
232 pp.
ISBN 0-7729-5090-3.
Canada has integrated media literacy education into its K-12 curriculum for many years. This guide is a "crash course" in how to teach media literacy as a life skill to middle and high school students. It provides a rationale based on the belief that television is the primary curriculum of students and one around which educators must construct another curriculum to mitigate and moderate its effects. Inquiry and critical thinking forms the base for this media literacy curriculum. Seven key concepts and various teaching strategies and models are explained in the introduction and then followed with sections on television, film, radio, popular music and rock video, photography, print, and cross-media studies. Cross-media studies includes advertising, sexuality and violence in the media, and journalism. Each section has foundations readings for the teacher followed by several pages of interesting and usable student activities. Production is woven in with analysis activities, and glossaries and bibliographies of resources are often included in the sections. For secondary teachers and teachers of gifted education for upper elementary students, this is a gold mine available for pennies. Extensive resource lists and bibliographies.

Norwood, Nancy Stalnaker, ed.
Integrating Elements: Creative Approaches to Video and Computer Imagery in Education.
Intermedia Arts Minnesota, Minneapolis, Minnesota, c1989.
64 pp.
Written by 5 video artists/educators who have worked with video production in Minnesota schools, this curriculum guide approaches media literacy education through student production of media, with analysis as a secondary tool. Not for beginners, production is presented as an visual art, and many technical details of production are missing. Projects are appropriate for secondary level students, but could be adapted to younger grades. The experienced teacher will appreciate the variety of lesson plans, and the storyboard form and release form are excellent models. A chapter on computer graphics and video is dated but gives ideas for integrating video production of computer-generated graphics, preparing a video bulletin board or news show, and video animation. A glossary and list of resource materials are provided, but could use updating. Extensive annotated bibliography.

O'Reilly, Kevin and John Splaine.
Critical Viewing: Stimulant To Critical Thinking.
Midwest Publications, Pacific Grove, California, c1987.
99 pp.
ISBN 89455-372-0.
Only six chapters long, this introduction to film and television analysis is a perfect tool for the beginning secondary level teacher of media literacy. The first two chapters introduce the concept of critically judging someone else's opinion or argument and how that skill translates to analyzing point of view as

presented on television or film. Chapters 3 through 6 contain actual exercises for practicing critical viewing skills on newscasts, televised political messages, documentaries, docudramas, films, advertising, entertainment programs and sportscasts. The 20 exercises included are provocative, not just busy work, and could easily be combined with other curriculum resources to create in-depth units. Somewhat-dated activities such as the presidential speeches from Jimmy Carter, Lyndon Johnson and Ronald Reagan could easily be updated with a little research. The glossary of terms also omits some recent jargon such as segue. Readings are clearly and concisely written. Annotated bibliography.

Rank, Hugh.
The Pitch.
Counter-Propaganda Press, Park Forest, Illinois, c1991.
156 pp.
ISBN 0-943468-03-5.
Written by a member of the National Council of Teachers of English Committee on Public Doublespeak, this textbook outlines methods of analyzing advertising for their attention-getting, confidence-building, desire-stimulating, urgency-stressing, and response-seeking techniques. The text and exercises are intended to help secondary and college level students recognize persuasion techniques used to produce ads. Advertising is explained as a response to the need of people to obtain benefits and avoid unpleasantness; offers of protection, relief, acquisition or prevention are targeted at specific audiences. Language and psychology-based, some important considerations of advertising are missing such as sound, placement, and economics. Chapter 12 extends the discussion of persuasion techniques to political and war propaganda. The authoritative style of writing needs to be supplemented with creative discussion and exercises, but this book is useful as one part of a total unit on advertising. Bibliography and index.

Splaine, John and Pam Splaine.
Educating the Consumer of Television: An Interactive Approach.
Critical Thinking Press & Software, Pacific Grove, California, c1992.
141 pp.
ISBN 0-89455-464-6.
It would take good teaching to make this workbook meaningful to students, but it contains a full 123 pages of activities designed to analyze almost every aspect of television broadcasting. After the introductory chapter on critical viewing, programming covered includes commercials, game shows, news, docudramas, series, soap operas, sports, MTV, cartoons and movies on television. An experienced media educator will find this resource very useful, but because there is no background reading included and the workbook covers only television, it would have to be combined with other resources to make a full curriculum. Some of the activities could be used with upper elementary students, but the interest level is more appropriate for grades 6-10. Some important concepts are missing such as the importance of camera angle and music and the connection between the producer and content. Still, as an easy-to use teaching aid, this is an effective tool. The glossary of terms is fairly complete. Bibliography.

Yo-TV Production Handbook: A Guide to Video by Students for Students.
Educational Video Center, New York, New York, c1994.
42 pp.
This how-to guide teaches video analysis through production. By offering production how-to's, several concepts of media literacy are discussed, with the assumption that after students produce their own video they will view commercial television more critically. This handbook of what works and what doesn't is based on the first-hand experiences of student producers. Organizing the production team involves schedules, meetings, ground rules, and ice-breaking activities. Choosing a topic, deciding how the message will be delivered, doing research, conducting interviews, storyboarding, and planning a shooting

schedule are covered, as well as camera techniques, lighting and sound. The handbook concludes with logging and editing and arranging for a showing of the final product. A sample release form and log sheet are helpful, and well-done sketches throughout are useful and attractive. While hardly a definitive guide to video production, this work has high appeal for secondary level students and includes information which may not be included in more technical handbooks. Addresses, phone numbers and a brief description of several video training resources in New York City are given, as is video festival information around the United States.

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Additional Resources

I strongly recommend that any educator interested in media literacy education join the **Media-L listserv** and The National Telemedia Council. (address below).

The **National Telemedia Council** is the primary professional organization promoting media literacy education. Membership is $30 and includes "Telemedium, The Journal of Media Literacy" and access to the National Clearinghouse for Media Literacy. National Telemedia Council, 120 E. Wilson Street, Madison, Wisconsin 53703 .

The Center for Media and Values, 1962 South Shenandoah Street, Los Angeles, California 90034, publishes a Media Literacy Resource Directory for $2.50 and offers several teaching tools in its catalog.

The New Mexico Media Literacy Project (c/o Albuquerque Academy, 6400 Wyoming N.E., Albuquerque, New Mexico 87109), distributes an activity guide for $2.00.

"Media Matters" is the newsletter of the **Assembly on Media Arts of the National Council of Teachers of English** and can be obtained for $10.00 from Rich Fehlman, English Department, 130 Baker Hall, University of Northern Iowa, Cedar Falls, Iowa 50614.

Canadian resources include two newsletters.
Clipboard, for $15.00 is available from: Jesuit Communication Project Suite 300, 47 Ranleigh Avenue Toronto, Ontario, Canada M4N 1X2.

Mediacy, for $30, is available from: The Association for Media Literacy 40 McArthur Weston, Ontario, Canada M9P 3M7

Addressing the role of media in our lives.

The Media Action Council of Indiana web site describes the organization and provides media literacy education curriculum, a bibliography, quotes, and links to other resources.

- About MACI
  - Mission Statement
  - Goals of MACI
  - Key Constituents
  - Executive Committee
- Announcements
- Resource Library
  - Bibliography (Highly annotated--approx. 50K)
  - Curriculum
  - Articles & Editorials
  - Quotes
  - Ads
- Contacts
  - Resource People
  - Media-L Listserv
- Outside Sites

MACI Web Development Team (from L597, Indiana University School of Library & Information Science):

- Jennifer Bauer
- Bruce Mills
- Julia Robinson
- Kathy Walters

We are proud to present the world's ugliest visual index!

MISSION STATEMENT:

The Media Action Council of Indiana engages and supports students, teachers, parents, and the community in on-going dialogue about the impact and contributions of the media to daily life, how and why media work, how to make critical media choices, and the interrelationship between media and social change. In support of this dialogue, the Media Action Council of Indiana showcases grassroots media production in Indiana.

Goals of the Media Action Council of Indiana

Education/Educators

- Provide for continuing educational opportunities for educators.
- Create media education guides that are collaborative and interdisciplinary.
- Make available a clearinghouse for media education materials.
- Establish a local network of educational institutions, corporations, and other organizations with a vested interest in media education.
- Expand the Media Fair into a more dynamic event.
- Persuade the schools of education, communications, journalism and library science to include media education courses and degree programs.

Community Outreach

- Provide life-long learning opportunities.
- Offer a speakers bureau of media professionals.
- Play a role in existing local media events (Heartland Film Festival, new Children's Film Festival, etc.)
- Identify and support quality media products.
- Participate in national media education initiatives.
- Create methods for consumer input and feedback.

Public Relations

- Become a nationally-recognized media power.
- Establish on-going communication to the public.

Public Policy

- Interact with legislative and policy-making entities to affect change and monitor issues related to the MACI mission and objectives.
- Achieve a media education strand in state curriculum mandates and testing competencies.
- Be a watchdog for the influence of lobbyists and special interest groups.
- Participate in local and national debates on public policy and media issues (Telecommunications Act, V-chip, etc.)

MACI Key Constituents

- State Department of Education
- Curriculum Directors
- Media Specialists
- Teachers
- Universities
- Schools
- Youth
- Parents
- Public
- Museums
- Citizen Action Groups
- Civic Leaders
- Politicians/Legislators
- Minority Groups
- Religious Organizations
- Media & Cable Providers
- Media Producers
- Online Users

Executive Committee

Tasks:

- ☐ Oversee and coordinate MACI activities.
- ☐ Establish 501(c)3 status
- ☐ Develop Bylaws
- ☐ Manage grant-writing and fundraising process.

Meet the Executive Committee:

Anne Laker is a Program Officer and the Resource Center Director at the Indiana Humanities Council where she creates public education programs on history and literacy and collects print and media resources for the lending library. In 1993 she was trained at the Harvard Institute on Media Literacy and has been an avid media literacy participant ever since. The Indiana Humanities Council hosted two important media literacy meetings before the Media Action Council of Indiana was formed. Anne also reviews documentary films for the Video Librarian journal and is a poet.

Julia Robinson has been a school library media specialist in Indiana and New Mexico for 17 years. While in New Mexico, she was trained with the New Mexico Media Literacy Project. She saw an opportunity to incorporate media literacy education into what was commonly known as information literacy in the school media center world, and began developing interdisciplinary cross-curricular units which she co-teaches with classroom teachers. She returned to Indiana in 1994 to further her studies in the School of Library and Information Science at Indiana University and finished her Specialist degree in August, 1996. The Media Action Council of Indiana has been a dream of hers ever since returning to Indiana.

Karen Sprunger works as an Educational Services Specialist for the Indianapolis Star/News. (url: http://www.starnews.com) She has been a Newspaper in Education coordinator and trainer for ten years, and was trained in media literacy education at the Harvard Institute on Media Literacy. Using her degrees in education, she incorporates media literacy concepts into literacy activities using the newspaper. Before becoming a media literacy educator, she directed a day care center, tutored homebound students, and taught for two years in Bolivia in a mud hut classroom where she and her students spoke Spanish.

Pam Weaver is the executive director of Indianapolis Online (www.indianapolis.in.us). As executive director, she is creating a new online infrastructure for linking business and cultural information about the city of Indianapolis and the surrounding community. She also worked for thirteen years in several marketing and advertising positions and brings her management and technical skills to the Media Action Council of Indiana. Pam is married to Dave Weaver, who teaches Media Literacy at Lawrence Central High School and manages Putnam County Youth Television, a student-operated small production company in Greencastle, Indiana.

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